



# Cleveland Art



April 2005

The Cleveland Museum of Art Members Magazine



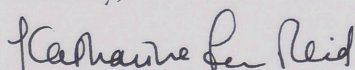
## Ten years of critical thinking led to a vision, the selection of an architect, and soon, lifting shovels.

Dear Members,

It is instructive to trace backwards from where we are today in our expansion project. We are poised to move ahead because generous donors have stepped forward to provide the needed financial support. These donors have made their commitments because they believe in the strength of the new building design and in the critical role this museum plays in the overall vitality of the region. The design is strong because the team headed by architect Rafael Viñoly has a shared understanding of the needs and potential of the museum, both as a repository for art and as a force for good in the community. The selection of an architect was informed by the facilities master plan that emphasized a balance between spaces for art and spaces for people—or rather, that in an art museum, every public space needs to work both for art and for people. And the facilities master plan was the articulation of the major finding of an earlier strategic plan that the museum needed more and better space. That strategic plan was undertaken ten years ago, in 1995, when the museum engaged its staff and the community in the formulation of a collective vision for a better museum. This “better museum” would be more visitor centered and would present works of art in the most effective possible setting, including interpretive tools to encourage and reward further exploration.

I have retraced these steps in order to emphasize that the two seeds of our project were a belief in art and the fierce civic aspirations of our community, from the grass roots to the highest levels of leadership. This is why, ultimately, this museum expansion presents such an exciting future for Cleveland: it is an expression of the excellence and spirit embodied not only in this museum, but in this part of the world.

Sincerely,



Katharine Lee Reid, Director



● *Masterworks from The Phillips Collection* brings to Cleveland 59 works from the great collection of 19th- and 20th-century European painting, plus an additional 18 paintings and drawings of the same era from our own collection.

● *Drawn with Light*, an exhibition of French photographs from the CMA collection, complements *Masterworks from The Phillips Collection*.

● **Circle of Masks Festival** Sun/17, 1:00–4:00 The free kickoff event for parade season features mask-making workshops, performances, and an audience-interactive finale. Parade posters and T-shirts for sale.

● **New Concerts Added!** Four concerts of French music from the late 19th and early 20th centuries celebrate the Phillips exhibition. See page 12.

● The Womens Council presents **Don Vanderbrook** offering a lecture, luncheon, and floral demonstration, Mon/18, 9:30–3:30. Reserve tickets at the Ticket Center by April 8.

● Don't miss two **Planned Giving Events** in April. *Sailing to Byzantium: Charting a Course for the Future*, Wed/20 at 4:00, with CMA's Holger Klein and estate planning lawyer Jeffry L. Weiler. **Special Teleconference for Professional Advisors**, Thu/28 at 3:00, *Creative Charitable Insurance Strategies*. For more information, contact Rebecca Greene at 216-707-2586.

**Cleveland Art: The Cleveland Museum of Art Members Magazine** (ISSN 1554-2254)  
Vol. 45 no. 4, April 2005  
Published monthly except June and August by the Cleveland Museum of Art at Cleveland, Ohio 44106.

**POSTMASTER:** Send address changes to *Cleveland Art: The Cleveland Museum of Art Members Magazine* at the Cleveland Museum of Art, Cleveland, Ohio 44106. Subscription included in membership fee. Periodicals postage paid at Cleveland, Ohio.



# Building Project Moves Ahead

Monday, March 7, 2005 was a momentous day in the history of the Cleveland Museum of Art.

Capping off a decade of planning, design, and careful deliberation, the museum's Board of Trustees voted on March 7 to proceed with the long-planned renovation and expansion project designed by Rafael Viñoly. The \$116.5 million raised exceeds Board's \$100 million "start" goal to commence the first construction milestone, which includes renovation of the original 1916 and 1970 Breuer buildings (including new electrical and mechanical systems), the construction of a new east wing, and expansion of the parking facility (to 650 spaces) by the end of 2008. The second milestone, also subject to Board approval, involves removing the 1958 "courtyard" building, constructing a new west wing, and creating a dramatic 34,000-square-foot glass-covered piazza at the heart of the complex. The overall square footage of the museum will increase to 588,000, including 36,000 additional square feet of gallery space.

As many readers may already know, in order to complete the project by 2011, the 1916 and Breuer buildings will close simultaneously for renovation beginning this spring, and the museum will close entirely for the first six months of 2006 as the main entrance and lobby area are renovated. Many of the galleries of later European art closed during March, and the rest of the permanent collection will be placed in storage over the next few months. Some of the galleries will be used to store works of art while work proceeds in other spaces.

A key point of the approved plan is that about 40% of the staff will relocate to office space in downtown Cleveland during construction, allowing the project to finish within its budget without compromising the plan's scope or quality.

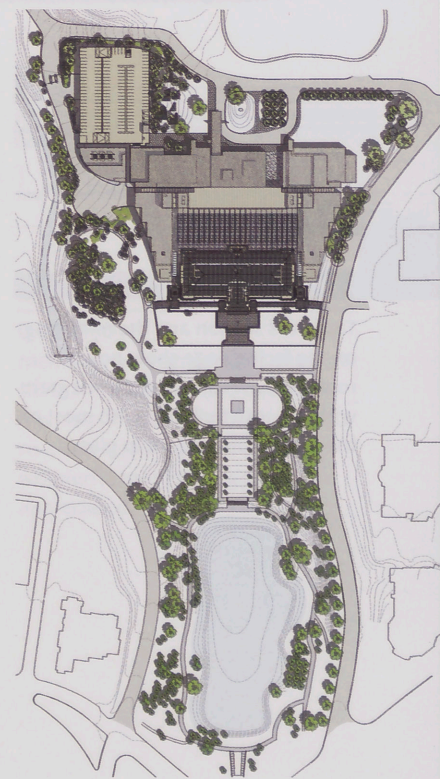
**OUTSIDE IN:** The expansive cantilevered roof will create interior spaces encompassing walls that are currently outdoors, as seen in this view at the southeast corner of the 1916 building.



## CMA Experience Will Continue

Parade the Circle Celebration will take place as scheduled on June 11, along with all the preparatory workshops leading up to it. The Classical and Egyptian galleries will remain open through the July 4 weekend, and Summer Evenings outdoor dining and music in the courtyard will run June 15 through Labor Day weekend. Other programming that normally occurs at the museum will either be on hiatus or take place in communities around the area, integrating into neighborhoods in innovative and unprecedented ways. Details about specific times and locations will be publicized as the arrangements are made final. The role of the Cleveland Museum of Art has always extended beyond its walls, and the museum's community activity will continue to thrive.

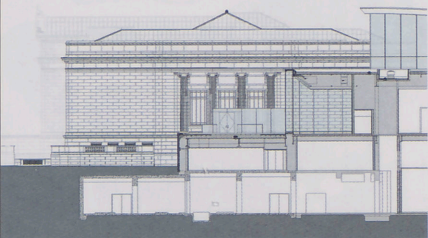
Major exhibitions will continue through the beginning of 2006. This summer's *NEO* exhibition (July 10 to September 4)





and the arts and crafts show that follows it, *Design for a Modern World* (October 9, 2005 to January 8, 2006), will take place in the north and east wings of the 1958 building. Both shows will be free. Visitors will have access to alternative, off-site parking and shuttles to the museum as work proceeds on expansion of the parking facilities.

The Breuer education wing's Gartner Auditorium, recital and lecture halls, and classroom facilities will reopen in late 2006, and the first milestone of the project will be reached with the openings of the new east wing and the reopening of the restored 1916 building in 2008. After the brief closure in early 2006, the exhibition schedule resumes with *Barcelona! Gaudí-Picasso-Dalí* in the fall of 2006, followed by *Monet and Normandy* in 2007 (both installed in portions of the permanent collection galleries). The first exhibition to be shown in the newly constructed east wing special exhibition gallery will be *Artistic Luxury: Fabergé-Tiffany-Lalique* (working title), followed by *Gauguin's Volpini Suite* in the summer of 2008.



This cross section and the rendering on the facing page show how the roof and new construction integrate with the 1916 building, with most of the actual connections in glass.

### Loan Program to Increase International Visibility

During the course of the project, the museum will send some of the collection's great "superstars" out into the world as ambassadors for the museum and Cleveland. Visitors may remember a number of recent exhibitions here that were made possible because of renovation or construction projects at their home museums—for example, the current exhibition from the Phillips Collection, the recent *Gilded Age* exhibition (organized during a renovation at the Smithsonian Museum of American Art), and the 1996 show *Pharaohs*, featuring works from the Louvre's Egyptian galleries. Similarly, the Cleveland Museum of Art will take advantage of this opportunity to share its collections with new audiences around the world. A longer-term benefit is that making such loans puts the museum in a favorable position to borrow other museums' treasures for future exhibitions in Cleveland.

The museum website, [www.clevelandart.org](http://www.clevelandart.org), will play an important role in keeping a "virtual" museum available to the public. More than 8,000 images from the collection are already online, and all 40,000 or so works are listed in text with essential details. Improved search features, introduced in recent months, facilitate research and provide international access to basic information about the entire collection. Special features will continue to illuminate art and artists in ways that only new media can achieve. The website will also be the place for up-to-the-minute building project updates.

### GALLERY CLOSURE UPDATES

Check the museum website at [www.clevelandart.org](http://www.clevelandart.org) for updates on gallery closures.

### Generous Support

The generosity of financial support constitutes a rousing vote of confidence in the project. The \$116.5 million raised thus far comes from only 93 donors, with 29 gifts of \$1 million or more. All of the museum's voting trustees participated, and the combined contributions of all trustees account for nearly half of the attainment. Additional sources of giving include 73 gifts totaling \$55.2 million from individuals and family foundations; 10 gifts totaling \$45.8 million from foundations and trusts; 9





corporate gifts totaling \$7.5 million; and \$8 million in funds from the State of Ohio. Notable among these gifts are a \$5 million commitment from the Gund Foundation and a \$2 million commitment from the Cleveland Foundation.

The genesis of this project goes back a decade, to a strategic planning process begun in 1995. Among the recommendations of the strategic plan was that the museum expand its physical facilities, and that mandate led to the development of a facilities master plan, completed in 1999. Both of those plans paid attention not only to the museum's internal configuration, but to its place in University Circle, the neighborhood, and the wider city. In the past ten years, many of the museum's neighboring institutions in University Circle have planned and executed their own expansions and enhancements: the Weatherhead School of Management's Peter B. Lewis Building designed by Frank Gehry, Severance Hall's renovation, the expanded Botanical Garden, the Museum of Natural History's new planetarium, the continuing implementation of Case Western Reserve University's campus-wide master plan, and University Circle Incorporated's landscape redesign of Wade Oval. Other projects are ready to begin or in the planning stages. In response, the surrounding neighborhoods show marked vitality. These recent trends are exciting, but the future promises to be even better: this thriving oasis of art, education, and culture will seem a veritable paradise when Rafael Viñoly's expansion of the Cleveland Museum of Art opens its doors. 🏠

#### QUESTIONS

Members with concerns or questions are always invited to call the members hotline at 216-707-2293. As always, your support of this wonderful museum is greatly appreciated.

2005-2006

Parking expansion construction

2008-2011

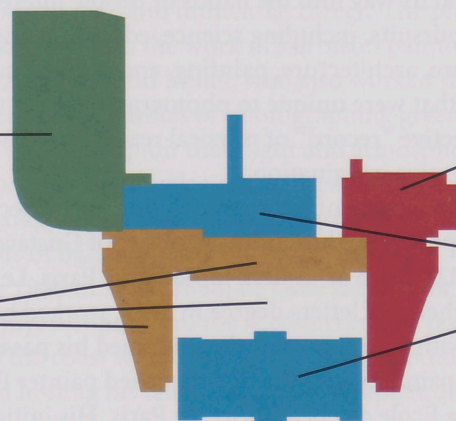
West wing and piazza construction and 1958 and 1983 building demolition

2005-2008

East wing construction

2005-2008

North and south building renovations





# The Monet of Photography

As early practitioners explored the potential of photography as a documentary medium, Gustave Le Gray emphasized pure aesthetics.



## EXHIBITION

*Drawn with Light: Pioneering  
French Photography from the  
Cleveland Museum of Art*  
Through June 16  
Galleries 103–105

Paris was the world capital of photography during the time of the Second Empire from 1852 to 1870. During this extraordinary period of growth for the photographic medium, the camera rapidly found its way into the hands of people interested in a vast range of pursuits, including science, education, history, politics, literature, architecture, painting, and popular culture. Ways of seeing that were unique to photography began to emerge: an objective “record” of physical reality could be transformed by subjective imagination.

The rising importance of photography during the Second Empire is exemplified by the landmark career of Gustave Le Gray (1820–1882). Born at Villiers-le-Bel, near Paris, Le Gray received his bachelor of letters degree in 1839, worked briefly as an office clerk with a local notary, then pursued his passion for art by studying painting with the distinguished painter Paul Delaroche at the École des Beaux-Arts in Paris. His initial in-

This picturesque view was taken from the left bank of the Tech River, which flows below the old town of Palàda, now a part of Amelie-les-Bains in Pyrénées-Orientales (*The Bridge of Palàda [near Amelie-les-Bains]*, 1851, salted paper print from waxed paper negative, 23.8 x 32.7 cm, John L. Severance Fund 1987.130).



volvement in photography was working with daguerreotypes. In the late 1840s, he took up the paper negative process (calotype) invented in 1841 by the Englishman William Henry Fox Talbot. Le Gray soon established himself as a master of this technique, and a decade later invented the dry waxed paper technique that significantly advanced photographic technology, thanks to its clarity of detail and ease of use. In 1849 Le Gray opened a large studio-laboratory near his home in Montmartre, becoming the first great teacher of photography. In subsequent years, he helped to found the French Society of Photography and the photographic journal *La Lumière*. He also published a series of photography manuals in which he stressed the importance of using the medium for artistic ends—the distinguishing attitude of his entire career.

Key themes in that career are evident in four works by Le Gray included in the current exhibition *Drawn with Light*. In 1851 the Historic Monuments Commission gave five photographers the unique assignment of traveling throughout France to photograph important monuments. From July through September 1851, Le Gray, along with his friend O. Mestral, traveled in southwest France, exposing hundreds of negatives. *The Bridge of Palàda*, a rare, beautifully toned photograph produced solely by Le Gray, is one of three known positive prints of different subjects that were completely outside the commission's prescribed program. With his keen eye for pleasing compositions, Le Gray stressed the landscape over a detailed close-up rendering of the ancient bridge in the Pyrenees mountains near Spain. The foreshortened sheer cliff seems to blend into the structure, creating visual uncertainty and spatial tension.

Le Gray's early images of friends—artists or men of letters—are among his most important portraits. His beautiful, dreamy depiction of the young Parisian playwright Edmond Cottinet (1824–1895) is one of Le Gray's best. Shown from an unusually low vantage point and positioned in a corner, the pensive sitter appears to lean against the wall, his hands thrust into his pockets. Le Gray deliberately took advantage of the paper negative's inherent lack of crisp detail in order to achieve a more abstract overall effect that he believed was the essential feature of a pleasing portrait. Details were sacrificed so the viewer could imagine the personality of the subject.

Le Gray's luminous views of the forest in Fontainebleau near Paris, made from 1849 through the 1850s, form another chapter in his inventive and influential career. The photographs share a kinship with the work of Barbizon painters such as Corot, Daubigny, and Millet, who also worked there. Le Gray embraced the difficulties of photographing greenery and dark areas in order to exploit their light and atmosphere. In *Pathway in the Forest of Fontainebleau*, sun filters through the trees' dense canopy and penetrates to the undergrowth, the grass dissolving into spots of light and dark.

From 1856 through 1858, Le Gray traveled between Normandy, Brittany, and the Mediterranean, taking spectacular views of the coast with large-format wet collodion glass negatives and honing his talents as a photographer of seascapes. In *An Effect of the Sun, Normandy*, he masters the demanding

## CONNECTION

The recent biography of Le Gray by Sylvie Aubernas of the Bibliothèque National de France, which accompanied a comprehensive 2002 exhibition there, has significantly added to the breadth of appreciation for his accomplishments (*Gustave Le Gray, 1820–1884*, by Sylvie Aubernas with contributions from Anne Cartier-Bresson and Joachim Bonnemaison; English version edited by Gordon Baldwin of the Getty Museum). For a concise group of key images, see Aubernas's 2003 *Gustave Le Gray* 55.

In this portrait of the young playwright Edmond Cottinet, the subject's expression and pose take precedence over fine details (about 1851–52, salted paper print from paper negative, 20.7 x 13.9 cm, Purchase from the J. H. Wade Fund 1998.73).








Positioned slightly off center, the wagon trail successfully pulls the viewer through the open field of the foreground into a narrow tunnel piercing the dense forest of trees (*Pathway in the Forest of Fontainebleau*, 1849–52, salted paper print from waxed paper negative, 19.1 x 26.5 cm, Norman O. Stone and Ella A. Stone Memorial Fund 1988.64).

technical challenge of rendering a beach at low tide, with a rippling sea, puffy clouds, direct sunlight, and dazzling reflections. At this time, photographic emulsions were not sensitive to a broad range of light intensity, nor were they equally sensitive to all colors of the spectrum, making it impossible to achieve a proper exposure for both dark green sea and bright blue sky in a single negative. Thus, for many of his seascapes, he exposed separate negatives of the water and sky

and then printed them in a single sheet of paper.

During the second half of the 1850s, Le Gray was at the height of his powers, tirelessly producing new work as a royal photographer for Napoleon III and at his large studio on the Boulevard des Capuchines, where he made his living primarily by taking portraits of artists and well-known public figures. Despite his artistic success, he was less skilled as a businessman, and his commercial business closed in early 1860. Later that year he left France, ultimately reaching Cairo in 1864, where he spent the rest of his life teaching and working. Le Gray's fame receded and he remained little known until the 1960s, when connoisseurs rediscovered his work and dubbed him "the Monet of photography."

*Drawn with Light* features 30 works from the museum's holdings of 19th- and early 20th-century French photography by such inventive practitioners as Édouard Baldus, Adolphe Braun, Henri Le Secq, Nadar, Charles Marville, Louis Robert, and Eugène Atget, as well as Le Gray. Organized to complement *Masterworks from The Phillips Collection*, the show includes many of the same subjects—portraiture, architecture, and landscapes—that engaged painters represented in the Phillips Collection. 

This glowing image has both the feel of the noonday sun and the effect of moonlight reflected on water. Le Gray provided another element of spontaneity with the inclusion of boats under sail, barely visible on the distant horizon (*An Effect of the Sun, Normandy*, about 1856, albumen print from wet collodion negative, 32 x 41.8 cm, Andrew R. and Martha Holden Jennings Fund 1987.54).





## Holger Klein



It's easy to tell that Holger Klein, the first occupant of the museum's Robert P. Bergman chair, wasn't born in this country; his English is too good. A native of Germany, Klein became interested in medieval art at the University of Freiburg im Breisgau during the *wanderjahre* traditional for European students, who often seek out teachers at various universities. A trip to Istanbul sharpened the focus to include Byzantine art. In Munich he studied with Hans Belting, author of an important book on the history of religious images. The Courtauld Institute in London was suggested by the medievalist Hugo Buchthal, and an interest in curatorial work drew him to the Metropolitan Museum of Art in New York and the Walters Art Museum in Baltimore. He was teaching medieval art at Columbia University when the Bergman chair was created.

Klein was drawn to Cleveland by the quality of a collection distinguished by the Guelph Treasure, a unique group of medieval objects whose arrival at the museum in 1931 "put Cleveland on the map of medieval art collections in America," he says; other stellar acquisitions and rigorous scholarship have kept it there, as Stephen Fliegel's recent exhibition *Dukes & Angels* vividly illustrates.

Nevertheless, Klein is eager to fill a gap. "Our collection is strong in Early Christian and Byzantine art, but not in the great Orthodox tradition of panel-painted icons," he says. "While important Byzantine or early Russian icons are rare, I hope the museum will soon have an opportunity to acquire one."

Also an archeologist, Klein has co-directed an archeological survey project in Turkey since 2003. "As a curator, I care for objects that have long lost the context in which they originally functioned. As an archeologist, I try to further our understanding of that very context and help to preserve it for future generations." In Cleveland he will take a leading role in planning the reinstallation of medieval art in the expanded museum.

No legacy is more fragmentary than that of the Middle Ages, and Klein is determined to bring more coherence to a collection that grew over decades. The criteria for presenting medieval art have changed since the great installations of the classical modern period, when designers sought the greatest possible contrast between the ancient object and a severely modern architectural envelope.

"The discipline of art history has seen important changes over the last 50 years," Klein notes. "Today, we may be less interested in issues of style and iconography than in how an object functioned in the political, social, and cultural environment for which it was created. However, the object remains the lens through which we can experience a past that is otherwise only accessible to us through texts." He muses on the problem of interpreting devotional objects from medieval Europe for a bewildered American audience, many of whom have never become acquainted with liturgical furnishings: "It is no longer clear to most of us what these objects are and how they were used. To help people understand the significance of certain objects, we must bring the cultural context back into the museum."

The galleries will evoke the Middle Ages without a fictional setting. "In the early 20th century, attempts were made to re-create the Middle Ages; later, the modern aesthetic taught us that the romantic dream of an authentic presentation of medieval objects is at best misleading. Instead, we can provide clues that help visitors understand an object's original function and cultural relevance." In the medieval galleries architectural motifs will gesture toward the past without recourse to nostalgia. Holger Klein also looks forward to publications on the Guelph Treasure, last published in 1985, and a catalogue of illuminated manuscripts. The expanded museum will present this archeologist with an opportunity to show Cleveland some genuine buried treasure—without picking up a shovel.



## Art and Fiction Book Club

Read and discuss literature with fine art themes, three mornings a month from 10:00 to 11:30. The first week includes a slide presentation about art and introduction to the book, the second week an in-depth discussion of the book, and the third a conversation about the art with a trip to the galleries. April session (Wed/6, 13, 20): *Death and Restoration*, Iain Pears. May session (Wed/4, 11, 18): *Chasing Cézanne*, Peter Mayle. \$20, CMA members \$16.

## Gallery Talks

Meet in the main lobby for a free talk 1:30 daily, plus 2:30 on Thursdays, 3:00 Sundays, and Wednesday evenings at 6:00 or 6:30. **Gallery Talks** have special themes; others are general museum **Highlights Tours**. A sign-language interpreter accompanies the first Sunday highlights tour. See daily listings for topics and details.

**FEATURED IN THE COLLIS LECTURE:** *Painted Reliquary Box with Scenes from the Life of John the Baptist*, 1300s. Oil on wood, 23.5 x 9.9 x 9 cm. Gift of Bruce Ferrini in memory of Robert P. Bergman 1999.229.b



## Lectures

On Sat/2 at 2:00, Andrea Falcion Feldman, curator of the Ortiz Family Collection, speaks in *From Leipzig*. An **AIA Lecture** on Wed/6 at 7:30 brings Sturt Manning of the University of Toronto with *Origins of Minoan Palaces*. Don't miss the **John and Helen Collis Lecture, Art and Empire—Byzantium: Faith and Power** with Helen Evans from the Metropolitan Museum of Art, Sun/10 at 2:00 (free tickets required). **Henry Adams** of CWRU speaks on *Thomas Eakins* Sun/17 at 2:00 and signs copies of his new book after. On Wed/27 at 6:30, Mellon Fellow Charlotte Vingnon speaks about *Collecting 18th-Century French Decorative Art*.

A **Lecture Course, Faith and Power: Sacred Meaning in Christian Art in the Middle Ages**, is co-taught by Stephen Fliegel and Rev. David Novak, 4 weeks starting Sat/9, 10:30–12:00. \$64, CMA members \$48.

## Adult Studios

Start times, number of weeks, instructors, prices, and fees vary; see daily listings.

**One-day workshops Sun/3:** *Art Sampler* and *Cartooning*.

**Starting Wed/6:** *Advanced Watercolor, Drawing, and Watercolor in the Evenings*.

**Starting Thu/7:** *Beginning Watercolor*.

**Starting Sun/17:** *Weaving*.

### COMPLETE LISTINGS ONLINE

For extended information about these offerings and classes throughout 2005, visit [clevelandart.org](http://clevelandart.org) or pick up a quarterly flyer at the museum.

### 1 FRIDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Cool Fridays** 5:30–8:30 *New Harp Experience* (jazz)

### 2 SATURDAY

**Gallery Talk** 10:30 *The Story of Glass*. Robin Ritz, docent.

**Film** 1:00 *Star Spangled to Death*, Part 1 (USA, 2004, color/b&w, DVD, 427 min.) directed by Ken Jacobs, with Jack Smith, Jerry Sims, and Gib Taylor. Hailed by J. Hoberman in *The Village Voice* as the best film of 2004, this monumental opus was begun in the 1950s and finished last year. It mixes manic footage of the legendary Jack Smith with excerpts from vintage newsreels, cartoons, hygiene films, etc. A singular pageant of American history. Cleveland premiere. Shown in two parts of 213 and 214 minutes; film concludes tomorrow at 1:00. Each part \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

**Highlights Tour** 1:30 *CMA Favorites*

**Lecture** 2:00 *From Leipzig*. Andrea Falcion Feldman, curator of the Ortiz Family Collection.

### 3 SUNDAY

**Art Sampler** 10:00–12:30 *Explorations for Beginners*, 4 Sundays, Apr 3–24. \$96, CMA members \$72; supplies \$25.

**One-day Workshop** 12:00–4:00 *Cartooning*. Alec Stewart covers materials and methods, then students select their best sketch ideas to develop a finished piece. \$48, CMA members \$36; supplies \$10.

**Film** 1:00 *Star Spangled to Death*. Part 2. See Sat/2.

**Gallery Talk** 1:30 *Project 244: From Leipzig*. Karen Levinsky. Sign-language interpreted.

**Highlights Tour** 3:00 *CMA Favorites*

### 5 TUESDAY

**Highlights Tour** 1:30 *CMA Favorites*



### 6 WEDNESDAY

**Adult Studio Begins** 9:30–12:00 *Advanced Watercolor*, 7 Wednesdays, April 6–May 18. \$144, CMA members \$108; Jesse Rhinehart. Supplies \$10, plus students provide their own paint, palettes, and brushes (list at registration).

**Art and Fiction Book Club Begins** 10:00 *Death and Restoration*, by Iain Pears. 3 Wednesdays, April 6–20. \$20, CMA members \$16.

**Adult Studio Begins** 1:00–3:30 *Drawing*, 7 Wednesdays, April 6–May 18. \$144, CMA members \$108; supplies \$10. Jesse Rhinehart. Draw from still life with pencil, charcoal, conté, and ink.

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 6:00 *Masterworks from The Phillips Collection*. Debbie Apple-Presser.

**Adult Studio Begins** 6:00–8:30 *Watercolor in the Evenings*, 7 Wednesdays, April 6–May 18. \$144, CMA members \$108; Jesse Rhinehart. Supply fee (\$10) includes paper and stretchers; students provide their own paint, palettes, and brushes. Supply list at registration.

Peabody Trio

**Preconcert Talk** 6:30 *Sindbad*—Harold Meltzer's new work for piano trio and narrator. Harold Meltzer, composer, with Paul Cox.

**Film** 7:00 *The Inner Tour* (Israel, 2001, color, DVD, 97 min.) directed by Ra'anán Alexandrowicz. In this acclaimed documentary, displaced Palestinians take a bus tour of Israel, seeing where they used to live. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

**AIA Lecture** 7:30 *The Origins of the Minoan Palaces*. Professor Sturt Manning of the University of Toronto.

**Gala Concert** 7:30 *The Peabody Trio with Walter Van Dyke, actor*. One of the leading piano trios in the world always finds something new to say. The Peabody brings what *The Washington Post* calls "romantic fervor" to every performance. They offer works by Mozart, Harold Meltzer, and Schnittke. \$20/\$18; CMA and Musart Society members, students, and seniors \$16/\$14; special student rate at door \$5.



# Performing Arts

Guinga



The museum's VIVA! series presents the Ohio debut of **Guinga** for a night of Brazil's vast and beautiful musical heritage on Fri/8 at 7:30. Hailed as "the most astonishing Brazilian composer today" (*O Globo*), Guinga and his quintet combine samba, waltz, bolero, canção, choro, jazz, vocal, and instrumental music in an unmistakably creative performance. VIVA! culminates with the

"brilliant...stunning...compellingly entertaining" (*Los Angeles Times*) **Çudamani: Dancers and Musicians of Bali** on Fri/22 at 7:30. This 25-member ensemble is the latest phenomenon to emerge from Bali, a land famed for its hauntingly beautiful performing arts. With great technical precision, high collective spirit, and an impressive understanding of musical nuance, Çudamani performs a diverse repertoire ranging from rare classical dance to highly creative instrumentals in their Ohio debut.

## ORDER TICKETS

Call 216-421-7350 or visit [clevelandart.org](http://clevelandart.org) to order Gala or VIVA! tickets (service fee). No fee for in-person orders at the Ticket Center.

## CARNEVALE SERIES UPDATE

Due to the museum expansion project, no music or performance events will take place at the museum this summer. A new city-wide series will be announced soon.



Çudamani

## 7 THURSDAY

**Adult Studio Begins** 9:30-12:00 *Beginning Watercolor*, 7 Thursdays, April 7-May 19. \$144, CMA members \$108; Jesse Rhinehart. Supplies \$10, plus students provide their own paint, palettes, and brushes (list at registration).

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Staff Favorites*

## 8 FRIDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Cool Fridays** 5:30-8:30 *Vicki Chew* (folk)

**Film** 7:00 *The Inner Tour* (see Wed/6).

**VIVA! Concert** 7:30 *Guinga: Music from Brazil*. The award-winning Brazilian composer and his quintet perform samba, waltz, bolero, canção, choro, jazz, vocal, and instrumental music. \$28/\$25, CMA members \$25/\$22.

## 9 SATURDAY

**Gallery Talk** 10:30 *Techniques of the Artist*. Pete Dobbins, docent.

**Lecture Course Begins** 10:30-12:00 *Faith and Power: Meaning in Christian Art in the Middle Ages*. Medieval curator Stephen Fliegel and Reverend David A. Novak, pastor of Holy Trinity Church, Lorain, and chairman of the Catholic Diocese, team up on 4 Saturdays, April 9-30. \$64, CMA members \$48; individual sessions \$25/\$15. Today's topic: *Introduction to the Religious Symbolism in Medieval Christian Art*, Stephen Fliegel, curator.

**Highlights Tour** 1:30 *CMA Favorites*

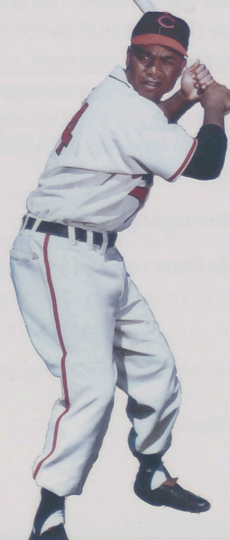
## 10 SUNDAY

**Highlights Tours** 1:30 and 3:00 *CMA Favorites*

**Film** 1:30 *Rare Films from the Baseball Hall of Fame 2* (USA, 1930s-70s), color/b&w, Beta SP, approx. 120 min.) Dave Filipi of the Wexner Center in Columbus returns with another selection of rare films from the Baseball Hall of Fame. See interviews with Indians legends Bob Feller and Rocky Colavito, highlights of Cleveland's 1948 World Series cham-

pionship, Gillette commercials with Willie Mays and Pee Wee Reese, Roberto Clemente taking batting practice, and much more. Special thanks to Jeremy Jones of the National Baseball Hall of Fame, Cooperstown, NY. \$7, CMA members \$5, seniors, students \$3, or one Panorama voucher.

**Annual John and Helen Collis Lecture** 2:00 *Art and Empire—Byzantium: Faith and Power at The Metropolitan Museum of Art*. Dr. Helen C. Evans, curator for Byzantine art, department of medieval art and The Cloisters, Metropolitan Museum of Art. Gartner Auditorium. Free tickets required.



## 12 TUESDAY

**Highlights Tour** 1:30 *CMA Favorites*

## 13 WEDNESDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 6:00 *Techniques of the Artist*. Pete Dobbins, docent.

**Film** 7:00 *Donkey Skin* (France, 1970, color, 35mm, subtitles, 90 min.) directed by Jacques Demy, with Catherine Deneuve, Jean Marais, and Delphine Seyrig. Music by Michel Legrand. From the same director/composer team who brought us *The Umbrellas of Cherbourg* comes an enchanting musical fantasy—in a gorgeous new restored print—based on a fairy tale by Charles Perrault. A monarch promises his dying queen that he will remarry only if he finds someone more beautiful than she. Cleveland revival premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

RARE BASEBALL FILMS: Larry Doby



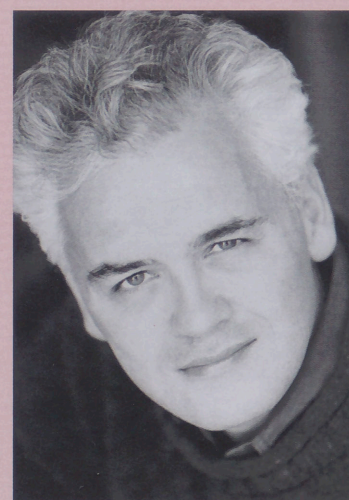


EARLY MUSIC INNOVATORS: Rebel

Patrons have the opportunity to hear composer Harold Meltzer talk about *Sindbad*, his new work for piano trio and narrator, during a preconcert talk with Paul Cox on Wed/6. **The Peabody Trio** performs Meltzer's work with **Walter Van Dyke** as part of the museum's Gala Music Series. Also on the program are piano trios by Mozart and Schnittke. Next on Gala's lineup, on Wed/20 early music virtuosos **Rebel with special guest countertenor Derek Lee Ragin** explore the repertoire sung by the famed castrato Farinelli.

## Music of La Belle Époque

Presented in conjunction with *Masterworks from The Phillips Collection* and supported by the Musart Society, this series of four free events explores the witty, sensuous, exotic, and profound music of late 19th- and early 20th-century France. Prof. Mary Davis opens the series with a lecture/recital, *Music in Fashion: Paris 1920* (Fri/29); *The Musical Impressionists: Debussy and Ravel* (Wed/May 4) features a contingent of the finest expatriate French musicians from the Oberlin Conservatory and New York's janus trio. Organist Todd Wilson offers a recital of works by Dupré, Alain, Tournemire, and others (Sun/May 8). Curator emeritus Karel Paukert returns to the McMyler Memorial Organ for a program of works by Franck and Vierne (Sun/May 15).



PLAYING SINDBAD: Walter Van Dyke with the Peabody Trio

## 14 THURSDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *Staff Favorites*

## 15 FRIDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Cool Fridays** 5:30–8:30 *George Foley Trio* (jazz)

**Film** 7:00 *Donkey Skin* (see Wed/13).

## 16 SATURDAY

**Gallery Talk** 10:30 *You Break It, You Bought It*. Helene Morse, docent.

**Lecture Course** 10:30–12:00 *Holding the Sacred: A History of Liturgical Vessels*, Rev. David Novak. \$25, CMA members \$15.

**Highlights Tour** 1:30 *CMA Favorites*

## 17 SUNDAY

**Circle of Masks Festival** 1:00–4:00 The free kickoff event for parade season. Artists Wendy Mahon and Ian Petroni help you create masks from 1:00–3:15. Catch a sneak preview of the 2005 parade opening in the interior garden court: 1:30 and 2:30 *Inside Out*, Morrisondance, choreography Sarah Morrison; 2:00 and 3:00, *Upside Down*, choreography Story Rhinehart; 3:30 *Outside In*, audience-interactive finale. Parade posters and T-shirts for sale.

**Family Mini-highlights Tour** 1:30

**Highlights Tours** 1:30 and 3:00 *CMA Favorites*

Circle of Masks

## Adult Studio Begins 1:30–4:00

*Weaving: Using a Basic Frame Loom*, 2 Sundays, April 17 and 24. \$48, CMA members \$36; supplies \$60; participants keep loom.

**Guest Lecture** 2:00 *Thomas Eakins*. Henry Adams, Case Western Reserve University.

**Family Express** 2:00–4:30 *Birds of a Feather*. Create surrealist images inspired by *From Leipzig* and our own permanent collection.

**Film** 2:30 *Shadow of the Swan* (USA, 2005, color, DVCAM, 30 min.) directed by Laura Paglin, with Dennis Eberhard. World premiere documentary by local filmmaker Paglin (*The NightOwls of Coventry*) follows Cleveland composer Dennis Eberhard, disabled since a childhood bout with polio, on a trying journey to Russia to premiere his new piano concerto. Panel discussion after with Paglin, Eberhard, pianist Halida Dinova, and members of the local disability community. Co-sponsored by Linking Employment, Abilities and Potential (LEAP). \$7, CMA members \$5, seniors and persons with disabilities \$4, students \$3, or one Panorama voucher.

## 18 MONDAY

**Lecture/Luncheon/Demonstration** 9:30–3:30 *Don Vanderbrook*. The event planner and floral designer appears, sponsored by the Womens Council. Doors open at 9:30, lecture at 10:30, luncheon at 11:45, followed by demonstration and a raffle of Don's floral arrangements. Proceeds benefit the Womens Council educational programs. Reserve tickets at the Ticket Center. RSVP by April 8.

## 19 TUESDAY

**Highlights Tour** 1:30 *CMA Favorites*

## 20 WEDNESDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Presentation** 4:00 *Sailing to Byzantium: Charting a Course for the Future*. What do gallery reinstallations and estate plans have in common? Join CMA medievalist Holger Klein and estate planning lawyer Jeffrey L. Weiler for this rare insider's view of the plans for the Byzantine gallery—and hear the latest legal developments relating to estate planning. Free. Contact Kathleen Branscomb at 216–707–6808 or kbranscomb@clevelandart.org.





There's something for everyone in this month's installment of **Panorama: Moving Pictures @ the Art Museum**. The month begins with Ken Jacobs's landmark experimental film *Star Spangled to Death*, shown in two parts (Sat/2 and Sun/3, 1:00). *The Inner Tour* (Wed/6 and Fri/8, 7:00) is a poignant portrait of Palestinians traveling in Israel, and *Donkey Skin* (Wed/13 and Fri/15, 7:00) is a magical 1970 musical fairytale from the creators of *The Umbrellas of Cherbourg*. On the day before the Indians home opener, Dave Filipi of the Wexner Center in Columbus returns to the museum to present *Rare Films from the Baseball Hall of Fame 2* (Sun/10, 1:30), a follow-up to his popular program of last summer. A week later local filmmaker Laura Paglin premieres her new documentary *Shadow of the Swan* (Sun/17, 2:30), about Cleveland composer

Dennis Eberhard's recent trip to Russia. A panel discussion follows. *Cannes: A Celebration* features highlights from the storied festival's 60-year history (Fri/22 at 7:00). Two days later, master theater organist Dennis James returns to the museum to present his new score to the German Expressionist silent film *Asphalt* (Sun/24, 2:00, \$12/\$10/\$8; no Panorama vouchers). And our monthly film-lecture series "Masters of Modern Cinema," presented by CMA Film Program Head John Ewing, continues with a session on Taiwanese filmmaker Hou Hsiao-hsien, whose opulent 1998 masterpiece *Flowers of Shanghai* will be shown after a short talk (Wed/27, 6:30).

Refreshments served; parking is free and seating is limited.

**Gallery Talk** 6:00 *Masterworks from The Phillips Collection*. Frank Isphording. Exhibition ticket required.

**Preconcert Talk** 6:30 *An Angel's Voice: The Legend of Farinelli*. Steven Plank, Oberlin Conservatory of Music.

**Gala Concert** 7:30 *Rebel with special guest Derek Lee Ragin, countertenor* "An Angel's Voice: The Legend of Farinelli." Rebel returns to the CMA with one of the great countertenors for a unique program exploring the repertoire sung by the famed castrato Farinelli (aka Carlo Broschi, 1705–1782), whose voice was thought to have cured the depression of Spain's king Philip V. Hear cantatas, arias, and instrumental music by Handel, Vivaldi, Porpora, Broschi, and Telemann performed by the six-member ensemble. \$20/\$18; CMA and Musart Society members, students, and seniors \$16/\$14; special student rate at door \$5.

NEARLY FARINELLI: Derek Lee Ragin

## 21 THURSDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *The Art of Armor*. Debbie Apple-Presser.

## 22 FRIDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Cool Fridays** 5:30–8:30 *Strings of Gold* (classical)

**Films** 7:00 *Cannes: A Celebration*. The personalities and memorable moments that have made Cannes the world's foremost film festival for almost 60 years are celebrated in two tasty compilation films by long-



CLOCKWISE FROM LEFT: *Donkey Skin*, *Star Spangled to Death*, *Asphalt*, and *Shadow of the Swan*



time Cannes Film Festival President Gilles Jacob, *Histoires de Festival* (France, 2002, color, subtitles, Beta SP, 26 min.) and *Épreuves d'artistes* (France, 2004, color, subtitles, Beta SP, 52 min.). With Marcello Mastroianni, Catherine Deneuve, Federico Fellini, Akira Kurosawa, Orson Welles, Jean-Luc Godard, Martin Scorsese, and countless others. Cleveland premiere. \$7, CMA members \$5, seniors \$4, students \$3, or one Panorama voucher.

**VIVA! Concert** 7:30 *Çudamani: The Dancers and Musicians of Bali*. A not-to-be-missed performance by the 25-member ensemble, featuring rare classical dance forms to highly creative instrumental works. \$40/\$35, CMA members \$35/\$30.

## 23 SATURDAY

**Gallery Talk** 10:30 *The Decorative Arts: The Not So Minor Arts*. Ann Walling, docent.

**Lecture Course** 10:30–12:00 *The Iconography of the Crucifixion*, Stephen Fliegel, curator. \$25, CMA members \$15.

**Highlights Tour** 1:30 *CMA Favorites*

## 24 SUNDAY

**Highlights Tours** 1:30 and 3:00 *CMA Favorites*

**Silent Film with Live Music** 2:00 *Asphalt* (Germany, 1929, b&w, silent, German intertitles with live English translation, 94 min.) directed by Joe May. Renowned organist Dennis James performs his original score to this German Expressionist film that has been hailed as a major rediscovery. Set in congested Berlin, the film tells of a policeman who arrests then falls for a female jewel thief. Fully restored archive print. \$12, CMA members \$10, seniors and students \$8; no Panorama vouchers. Co-sponsored by the Max Kade Center for German Studies at Case.

## 26 TUESDAY

**Highlights Tour** 1:30 *CMA Favorites*





## Parade the Circle Celebration

**Circle of Masks Festival** Sun/17, 1:00–4:00 The free kickoff event for parade season features mask-making workshops with Wendy Mahon and Ian Petroni and performances concluding with an audience-interactive finale. Choreography by Sarah Morrison and Story Rhinehart.

Celebrate the 16th annual **Parade the Circle Celebration** on June 11, 11:00–4:00, parade at noon, presented by the museum and University Circle Incorporated. Festivities include entertainment and hands-on activities. Join the parade for \$5/person. Workshops begin April 29. Pick up mask and parade flyers in the lobby. For info, call 216–707–2483.

More than 100 **Volunteers** are needed in advance and on parade day. Call the Volunteer Initiatives Office at 216–707–2593 for more information.

## Museum Store

### Special in the store this month:

Welcome spring with an elegant cobalt blue glass frame decorated by hand with a silk-screened floral pattern in sterling silver, 7.5 inches square, gift boxed. Members receive 25% off during April: instead of \$45.99, pay only \$34.49. To see this and other CMA fine products, please visit our online store at [www.clevelandart.org/store](http://www.clevelandart.org/store).



## Save the Date!

The Womens Council invites you to meet internationally renowned events planner **Don Vanderbrook** in a slide lecture, luncheon, and floral demonstration, Mon/18, 9:30–2:30. Proceeds benefit the Womens Council educational programs. Reserve tickets at the Ticket Center. Please respond by April 8.

Don't miss two **Planned Giving Events** in April: *Sailing to Byzantium: Charting a Course for the Future*, Wed/20 at 4:00, with Holger Klein, the museum's Robert P. Bergman Curator of Medieval Art, and estate planning lawyer Jeffery L. Weiler in the Oasis room; and a **Special Teleconference for Professional Advisors**, Thu/28 at 3:00, *Creative Charitable Insurance Strategies*. Parking is free and refreshments will be served for both events. For more

THE BYZANTINE WORLD OF GIFT PLANNING: Seminar Wed/20. The *Jonah Marbles* (shown below) are a highlight of the Byzantine gallery.



information or to register for either event, please contact Kathleen Branscomb at 216–707–6808 or [kbranscomb@clevelandart.org](mailto:kbranscomb@clevelandart.org).

## Cool Fridays

**Cool Fridays.** Bar and live music in the interior garden court every Friday 5:30–8:30.

### 27 WEDNESDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 6:00 *Gods & Games, Green & Gold in the Americas*. Karen Bourquin, docent.

**Lecture** 6:30 *Collecting 18th-Century French Decorative Art during the American Golden Age (1880–1930)*. Charlotte Vignon, Mellon Fellow.

*Flowers of Shanghai*

**Film/Talk** 6:30 *Flowers of Shanghai* (Taiwan, 1998, color, subtitles, 35mm, 125 min.) directed by Hou Hsiao-hsien. Part 4 of the monthly film/lecture series "Masters of Modern Cinema," presented by CMA Film Program Head John Ewing. Hou, one of Asia's top filmmakers, directs a languorous drama of opium, opulence, and oppression in a late 19th-century Shanghai brothel. \$8, CMA members \$6, seniors and students \$5; no Panorama vouchers.

### 28 THURSDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Gallery Talk** 2:30 *The Manuscript*. Debbie Apple-Presser.

**Teleconference** 3:00–5:15 *Creative Charitable Insurance Strategies* is a live satellite teleconference presented by Crescendo Interactive. Join your fellow professional advisors and learn more about the many benefits of combined charitable giving and insurance planning from nationally recognized experts. CLE, CFP, CPA, and CTFA continuing education credits are available; parking is free and refreshments will be served. For more information or to register contact Kathleen Branscomb at 216–707–6808 or [kbranscomb@clevelandart.org](mailto:kbranscomb@clevelandart.org).

### 29 FRIDAY

**Highlights Tour** 1:30 *CMA Favorites*

**Cool Fridays** 5:30–8:30 *Ryann Anderson* (acoustic guitar)

**Basic Parade Workshop** 6:00–9:00 Artists help you create your parade entry. A workshop pass (individuals \$30; families \$100 up to 5 people, \$15 each additional person) entitles you

to attend all basic workshops; fee includes parade registration. Children under 15 must register and attend with someone older. Workshops begin April 29 and are Fridays 6:00–9:00, Saturdays 1:30–4:30, and Sundays 1:30–4:30 until the parade. Register for all workshops or the parade during any workshop.

**Music of La Belle Époque lecture/recital** 7:30 *Fashion in Music: Paris 1920*. Mary Davis, a professor of music history at Case, offers a free lecture-recital examining the music of Satie and Stravinsky and their connections to Coco Chanel and the thriving fashion world of 1920s Paris.

### 30 SATURDAY

**Lecture Course** 10:30–12:00 *Angels: Messengers of Power and Delight*, Rev. David Novak. \$25, CMA members \$15.

**Gallery Talk** 10:30 *It's a Matter of Perspective: The Evolution and Revolution of Perspective in Art*. Nancy Mino, docent.

**Highlights Tour** 1:30 *CMA Favorites*

**Basic Parade Workshop** 1:30–4:30. See April 29 listing for details.





# Exhibitions



**MASTERWORKS FROM THE PHILLIPS COLLECTION.** Paul Klee, *Arab Song*, 1932. Oil on burlap, 91.1 x 64.5 cm. The Phillips Collection, Washington, D.C., acquired 1940.

## Masterworks from The Phillips Collection

North Gallery, through May 29

Before there was a National Gallery of Art or MoMA, there was Duncan Phillips's house on 21st Street in Washington, D.C. Phillips filled the walls with great works tracing the development of modern art and then opened the house to the public. Ever since, the Phillips Collection has enjoyed a reputation as one of the world's finest private collections. *Masterworks from The Phillips Collection* brings to Cleveland 59 celebrated European paintings, led by Pierre-Auguste Renoir's famous *Luncheon of the Boating Party*, with works by Cézanne, Courbet, Daumier, Degas, Van Gogh, Klee, Monet, Picasso, Braque, Kandinsky, and Matisse, as well as earlier works by El Greco, Chardin, Delacroix, and Ingres.



**DRAWN WITH LIGHT.** Gustave Le Gray's image *Pathway in the Forest of Fontainebleau* exemplifies how photographers as well as painters were exploring dramatic effects of light during the mid 19th century (1849–52, salted paper print from waxed paper negative, 19.1 x 26.5 cm, Norman O. Stone and Ella A. Stone Memorial Fund 1988.64).

## Visions of Japan: Prints and Paintings from Cleveland Collections

South Galleries, through April 10

In Japan, prints began as an inexpensive way for ordinary people to own pictures; in time, they became a revered art form in their own right. The evolution of Japanese printmaking and related painting over the last 300 years is surveyed through works owned by the museum and lent by private collectors.

## From Leipzig

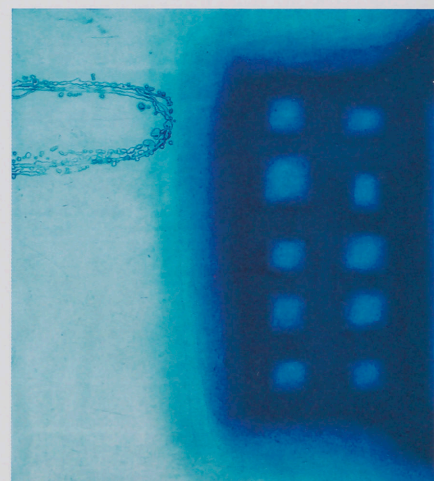
Project 244, through May 1

This exhibition focuses on the work of a group of artists who studied at the Leipzig Academy in the 1990s and are rapidly galvanizing international attention. This artists' quasi-collective includes Tim Eitel, Martin Kobe, Tilo Baumgärtel, Neo Rauch, Matthias Weischer, Christoph Ruckhäberle, and David Schnell. In 2002 they founded Galerie LIGA in Berlin, where they show their work and that of other younger artists.

## Drawn with Light: Pioneering French Photography from the Cleveland Museum of Art

Galleries 103–105, through June 16

To complement the Phillips Collection exhibition, *Drawn with Light: Pioneering French Photography* offers selections from the museum's holdings of French photography from the same era (roughly 1850–1930), and even some of the same subjects. The show includes 30 works by such pictorially inventive and technically accomplished photographers as Édouard Baldus, Adolphe Braun, Gustave Le Gray, Henri Le Secq, Nadar, Charles Marville, Louis Robert, and Eugène Atget.



**VISIONS OF JAPAN.** "Each of us is snug in an individual vaporous cloak, but there should be no sense of isolation and loneliness," says Kyoko Murakami (b. 1972). "We are separate but not alienated from one another" (*A-19 Door*, 2000, color aquatint, Mr. and Mrs. William E. Ward Collection Fund 2002.100).

**FROM LEIPZIG.** Matthias Weischer (German, b. 1973), *Automat*, 2004. Oil on canvas in four parts, 280 x 360 cm overall. Ovitiz Family Collection, Los Angeles. Courtesy Galerie EIGEN + ART Leipzig/Berlin.





# Admission to the museum is free

## Administrative Telephones

216-421-7340  
1-888-269-7829  
TDD: 216-421-0018

## Website

[www.clevelandart.org](http://www.clevelandart.org)

## Ticket Center

216-421-7350 or 1-888-CMA-0033;  
Fax 216-707-6659 (closes at 8:00 on  
Wednesday and Friday).  
Non-refundable service fees apply  
for phone and internet orders.

## Membership

216-707-2268  
[membership@clevelandart.org](mailto:membership@clevelandart.org)

## Museum Store

216-707-2333

## Special Events

216-707-2598

## Sight & Sound

Audio guide of the collection. Free.

## General Hours

Tuesday, Thursday, Saturday, Sunday  
10:00-5:00  
Wednesday, Friday 10:00-9:00  
Closed Mondays (some holidays  
excepted), July 4, Thanksgiving,  
December 25, and January 1

## Museum Café

Closes one hour before museum.

## Ingalls Library Hours

Tuesday-Saturday 10:00-5:00  
Wednesday to 9:00  
Reference desk: 216-707-2530  
Closed Saturdays beginning May 14  
Image library by appointment  
(216-707-2547)

## Print Study Room Hours

By appointment only (216-707-2242)

## Parking

\$1 per half-hour to \$8 maximum.  
Both lots \$3 after 5:00 (\$5 for special  
events). Free for seniors and disabled  
permit holders on Thursdays.

## Staff

Director of External Affairs:  
Donna L. Brock  
Editing: Laurence Channing,  
Gregory M. Donley, Kathleen Mills  
Design: Thomas H. Barnard III,  
Gregory M. Donley  
Photography: Howard T. Agriesti,  
Gary Kirchenbauer, Gregory M.  
Donley  
Digital scanning: David Brichford  
Production: Charles Szabla

Below: The multi-talented Brazilian  
musician Guinga brings his quintet  
for a VIVA! concert Fri/8.

Cover: MASTERWORKS FROM THE  
PHILLIPS COLLECTION. Edgar Degas,  
*Dancers at the Bar*, about 1900. Oil  
on canvas, 130.1 x 97.7 cm. The  
Phillips Collection, Washington, D.C.,  
acquired 1944.



## THE CLEVELAND MUSEUM OF ART

In University Circle  
11150 East Boulevard  
Cleveland, Ohio 44106-1797

**Dated Material  
Do Not Delay**

Periodicals  
postage paid at  
Cleveland, Ohio

